

21:00 ~ 24:00

IV

8va

mf

cresc.

24:00 ~ 27:00

[illegible]

27:00 ~ 30:00

VI

For any number of pairs of players + conductor/percussionist.
The ideal instrumentation is: (2) violins, violas, cellos, contrabasses, piccolos, clarinets, bassoons.

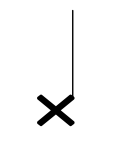


Overview:

This material is written to trigger learned musical behaviors, while inspiring improvisational decision-making, within a chance or game structure. This is explored through (6) movements. Originally concieved for a site-specific architectural installation by Los Angeles artist Nate Page- a gallery venue divided by a glass window.

Notation:

All notes are written in approximate pitch areas on the staff, to be decided specifically by each player. Alto clef is used to approximate a general range for multiple instruments. Pitch-matching or frequency alignment is welcome, but not encouraged.

Rhythmic phrases contained in boxes are written with variable chances of accuracy - some beyond playability. Play to the best of your ability.

- non-pitched notes.
- non-rhythmic, non-pitched material, interpreted by the player.
- indicates the transition from the first to second measure of each movement.

Performance:

The first measure of each movement, to the left of the arrow is conducted and performed *ad infinitum*. During this time, players can visually signal their counterpart and together they can play figures contained in the box below. The idea is to temporarily disembark from the ensemble, and then quickly rejoin. Boxed figures are performed in a left-right order, either sequentially, or one figure per visual signal. Partners break eye contact and re-signal again later to proceed.

At the discretion of the conductor, a gradual transition is made from the first measure onto the second measure. The transition is enacted by the conductor sitting down and joining the ensemble as an improviser.

The concluding measures to the right of the arrow are a platforms over which the conductor may improvise freely. They expand upon or progress out of the first measure, and crystalize to a natural conclusion. When a movement has reached the apex of the written musical operations, the conductor stands and prepares the ensemble for the next movement.